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Peirce & co.,firm, Boston.

Catalogue. Boston[1880?]

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A. HYAT MAYOR

Catalogue.

THE PAINTINGS

OF

MR. JOHN LA FARGE,

TO BE SOLD AT AUCTION

AT THE ROOMS OF

MESSRS. PEIRCE & COMPANY,

5 PARK STREET,

BOSTON.

Sale November 19 and 20.

AT 3 P. M.

MESSRS. LEONARD & COMPANY,

AUCTIONEERS.

SEP 17 1937

E.J. 9/14/38

My Dear Mr. Peirce,

I propose to send you a number of paintings, selected from all that I have. They will be principally studies from nature, and a few pictures. The pictures will be as good as I can find them. I shall send you, at least for exhibition, the "Saint Paul," which, notwithstanding its imperfections, I consider my most serious work, and perhaps I shall add the "Dickey Hunt."

The sketches and studies (finished or unfinished) will be the best I can send, and fairly represent me.

Indeed, most of them I have refused to sell. I shall give the dates of all the works sent and the places where painted, as all but a few are painted directly from nature. Indeed, if one could tell what is painted from nature and what is art I should feel that the aim of my work had not been reached. Yours,

JOHN LA FARGE.

Catalogue.

FIRST DAY.

1 Newport. 1859. **Afternoon.**
Blue and White Sky, Haystack.

2 Newport. 1861. **Hill-Side with House.**
Paradise Farm, Afternoon Sky, Autumn.

3 Newport. 1859. **Evening Sky.**
Hill-side by Lily Pond.

4 Roxbury. 1864. **Snow Field.**
Morning.

5 Newport. 1868. **Afternoon. Autumn.**
Paradise Rocks.

6 Newport. 1868. **Second Beach and Purgatory Rocks;**
From Paradise Farm, Southeast Wind.

7 Newport. 1865. **Snow Storm.**

8 Newport. 1863. **Evening. October.**
Corner of Old Orchard, Paradise Farm.

NEWPORT.
9 1863. **Clouds over Sea;**
From Paradise Rocks.

NEWPORT.
10 1860. **Snow and Thaw in Winter.**
February.
Exhibited Academy of Design, New York.

11 1873. **Snow and Wet Weather in Early Spring.**

NEWPORT.
12 1865. **West Wind;**
Barker's Rocks, Paradise Farm.
August.

NEWPORT.
13 1873. **Snow.**
Frost after Thaw. January.

NEWPORT.
14 1866. **Spring.**
Orchard.

NEWPORT.
15 1859. **In the Glen. Portsmouth.**

NEWPORT.
16 1860. **Interior of Old Apple Orchard;**
By Lily Pond Rocks.
Exhibited N. Academy of Design, New York.

17 1872. **A Spanish Girl.**

18 1862. **Mother and Child.**
Study from Nature. Sunlight.

NEWPORT.
19 1869. **Berkeley's or Hanging Rock, Paradise.**
North Wind. Autumn.

NEWPORT.
20 1865. **Evening;**
Barker's Rocks, Paradise Farm.
September.

NEWPORT.
21 1866. **Haystack.**
Noonday. October Study.

22 **Patrois.**
Scène Russe. Le Samovar.

23 **Villain.**
La Prière.

24 **Diaz.**
Study in Fontainebleau Forest.
Purchased from Messrs. Goupil, 1855.

25 **Newport ;**
From Paradise Rocks, looking south.

26 **Moorish Musician.**
Tlemcen.

SECOND DAY.

1 1869. **Sketch of Wild Duck.**

2 1864. **Wood Interior.**

PEEKSKILL, N. Y.
3 1870. **October.**
Clearing off after Rain.

NEWPORT.
4 1860. **Study of Blue and White Sky.**
Afternoon.

NEWPORT.
5 1850. **Sea and Rocks near Spouting Horn.**

NEWPORT.
6 1860. **Snow.**
Distance and Sky, with Corner of Old Barn, Newport Harbor.

NEWPORT.
7 1860. **Old House in Snow Storm.**

Exhibited London and Paris, Dudley Gallery, Durand Ruel, and Cercle des Arts.

NEWPORT.
8 1862. **"The Robin." Early Spring.**

Foggy Weather. Brenton's Cove.

Exhibited London Society of French Artists. Paris Cercle des Arts.

9 1871. **Wild Roses.**

Exhibited as above, and Academy of Design, New York.

10 1863. **Hollyhocks.**

Exhibited as above, Academy of Design, New York, 1864, and Centennial Exhibition, Philadelphia.

11 1869. **Sleeping Woman.**

Exhibited N. Y. Academy of Design.

12 1869. **A Boy and his Dog.**

Exhibited N. Y. Academy of Design, and Centennial Exhibition, Philadelphia.

NEWPORT.
13 1864. **Windmill.**

Near Easton's Pond. Early Spring. Southeast Wind.

NEWPORT.
14 1860. **Old House.**

Church Street, Newport Town. Early Winter Afternoon.

Exhibited N. Y. Academy of Design.

BRITTANY.
15 1865. **St. Paul in the Sands, Finisterre.**

Ruins of the earliest British Mission in Armorica.

LOUISIANA.

16 1860. **On the Bayou Teche.**

Morning.

Exhibited N. Y. Academy of Design.

17 1863. **Head of St. John.**

Study for Large Picture.

18 1867. **The Last Valley.**

Paradise, Newport, R. I. A Sunset Study, with the line of the Hanging Rocks, or Bishop Berkeley's Rocks.

This picture has been painted entirely from nature and out of doors, except where an accident has necessitated repairs.

Exhibited N. Academy, New York. London Society of French Painters. Paris Salon, 1874. Medal at the Centennial Exhibition, Philadelphia.

19 1863. **St. John at the Foot of the Cross.**

20 1863. **The Virgin at the Foot of the Cross.**

These pictures were to form part of a large triptych for a church decoration. The centre panel representing Christ upon the cross.

"Now there stood by the cross of Jesus, his mother, and his mother's sister, Mary the wife of Cleopas, and Mary Magdalene.

"When Jesus therefore saw his mother, and the disciple standing by whom he loved, he saith unto his mother, Woman, behold thy son!

"Then saith he to the disciple, Behold thy mother! And from that hour that disciple took her unto his own home."

These panels are treated as part of a great decorative "*ensemble*," and are painted first of all to that effect and meaning, — of course with the hope that the dramatic intention and religious feeling have not thereby been weakened.

21 1862. **St. Paul preaching at Athens.**

"Whom therefore ye ignorantly worship, Him declare I unto you."

Extract from Mr. La Farge's letter : —

"This picture, the most important canvas I have painted, was intended for a chapel dedicated to St. Paul, and is meant to be typical of the apostleship. Hence Paul is represented of a less delicate mould than usual, and as being one with his brethren the fishermen. It was also necessary to point out in a single figure that the person speaking was addressing an audience of more refined worldly culture and luxurious habits than himself, and that the news, and not the bearer of it, was the subject of the painting.

"The figure has behind it an awning fixed upon standards erected on a low wall, sufficient shade to protect a public speaker in the open air; the texts regarding the Areopagus leaving me quite free as regards such a choice. Through the veil of the curtain shows faintly the line of the Acropolis.

"The picture never having gone into place many of these details are merely indicated."

22 1878. **"The Three Wise Men."**

They halt in their journey ; two dismount, one with intent to use his astrolabe in reckoning the place of the star in the East. His older companion dissuades him. The scene is at dawn.

In addition to the pictures named above in the catalogue, several others painted by Mr. La Farge have been kindly loaned for exhibition by their present owners.

M. M. A.
LIBRARY
RECEIVED

SEP 17 1937

Messrs. Peirce and Company will be happy to take orders to bid on any of the pictures.

Gaylord
PAMPHLET BINDER
Syracuse, N. Y.
Stockton, Calif.

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Thomas J. Watson Library

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